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UNDERWATER STEREO PHOTOGRAPHY FOR HULL INSPECTION.(U)

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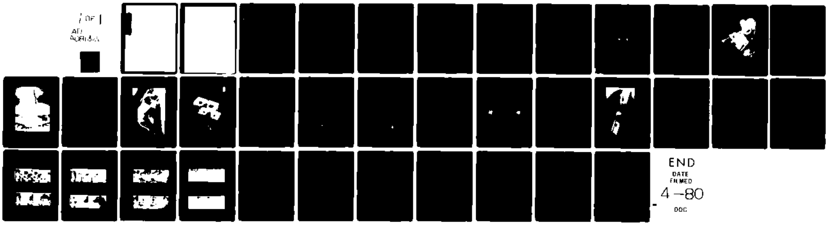

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A low cost system for taking underwater stereo photographs is described and background information covering the basic mathematics of stereophotography is presented. This system allows divers with no prior experience or skill in underwater photography to take high quality stereo photographs of ship's hulls. The photographs, which cover an area of about 2 inches by 3 inches, show such features as corrosion pits, paint blisters, and fouling organisms in great detail. Elevations or pit depths can be measured with an accuracy of about 1/64 over

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of an inch. Several examples of stereophotographs taken with this system are included in the report.

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INTRODUCTION

This report was written in response to numerous requests for a description of an underwater stereoscopic camera apparatus built at NCSC in late 1977. The device described in this report is inexpensive to build, easy to use, and can help the Navy diver produce pictures of consistently high quality. The main disadvantage of the stereo camera assembly described in this report is that the area covered in the photos is very small, approximately 2 in. by 3 in. (51 x 76 mm).

There are many applications where a small field of view is totally unacceptable; however, some of the more important ways in which a ship's hull ages are revealed by small scale phenomena which can be recorded quite adequately by photographing a 2- by 3-in. area. Some of the important signs of age on a ship's hull include:

- Corrosion pitting
- Blistering
- Cracks
- Fouling organisms

By using close-up photography the important but minute details of these phenomena are readily visible in the photograph.

Underwater stereo photographic inspection allows topside personnel to see in three dimensions what is happening on the ships hull underwater. For example, with this capability the tiny blisters which form under a paint layer can be seen before they break (pop) giving adequate warning to the ship's engineer. Similarly, by viewing corrosion pits in three dimensions the ship's engineer is able to assess the seriousness of any corrosion problems which the divers may have found. And, a final thought, if a diver can produce high quality pictures with three dimensional information on them, the credibility of his reports to the ship's engineer or or captain will be greatly enhanced. All of these factors help the topside personnel make the right maintenance decisions at the right time; and is a particularly good reason why the underwater stereo camera apparatus is a valuable tool for many Fleet diving inspections.

THE STEREOSCOPIC EFFECT - THREE DIMENSIONAL PHOTOGRAPHY

The fact that we have depth perception, or can see in three dimensions, is attributable to our two eyes and not one. Each eye sees the foreground in a slightly different relation to the background, and our brain comes up with depth perception by combining these two perspectives. If you hold one thumb up at arms length and first close the right eye, then close the left eye and open the right eye, you will see that your thumb shifts in position relative to the background. Now open both eyes and you'll see your thumb clearly in three dimensions, and if, while keeping your eyes focused on your thumb, you try hard to become aware of the background you'll see that you are seeing double. Now if you could put a camera at each eyeball and take a photograph from each position you would again get two distinctly different perspectives on your thumb with respect to the background, and if you could look at the left picture with your left eye and the right picture with your right eye you would find that a three dimensional effect was produced from the photographs. Figure 1 shows a small circle which is supposed to be in the background and a small "x" which is supposed to be in the foreground. In order to see this little picture in three dimensions, place something like an 8½ x 11 in. sheet of cardboard upright between the circle and the cross on the left and the circle and the cross on the right; then put your nose on the edge of the cardboard so that your left eye can only see the left pair and the right eye can only see the right pair. Give yourself a few minutes until the images fuse, then you'll see the three dimensions.

In order to produce stereo photographs (three dimensional) two cameras must be used to take a picture of the same object, or with one camera take one picture and then move over a couple of inches and take another picture. In designing the stereo camera apparatus to be as inexpensive as possible it was decided to use one camera moved from one position to another instead of two cameras. To ensure that the camera is moved the correct distance in the same plane between subsequent photographs the stereo camera apparatus is designed with a tray that accepts the camera and is moved from left to right by a parallel linkage.

DESIGN FEATURES OF THE STEREO CAMERA APPARATUS

Usually underwater photographs taken by divers without too much photo experience are out of focus and poorly exposed. To complicate these usual shortcomings by asking the diver to take two photographs of the same object from precise locations relative to lateral camera positions and distance from the subject would be a catastrophe without some

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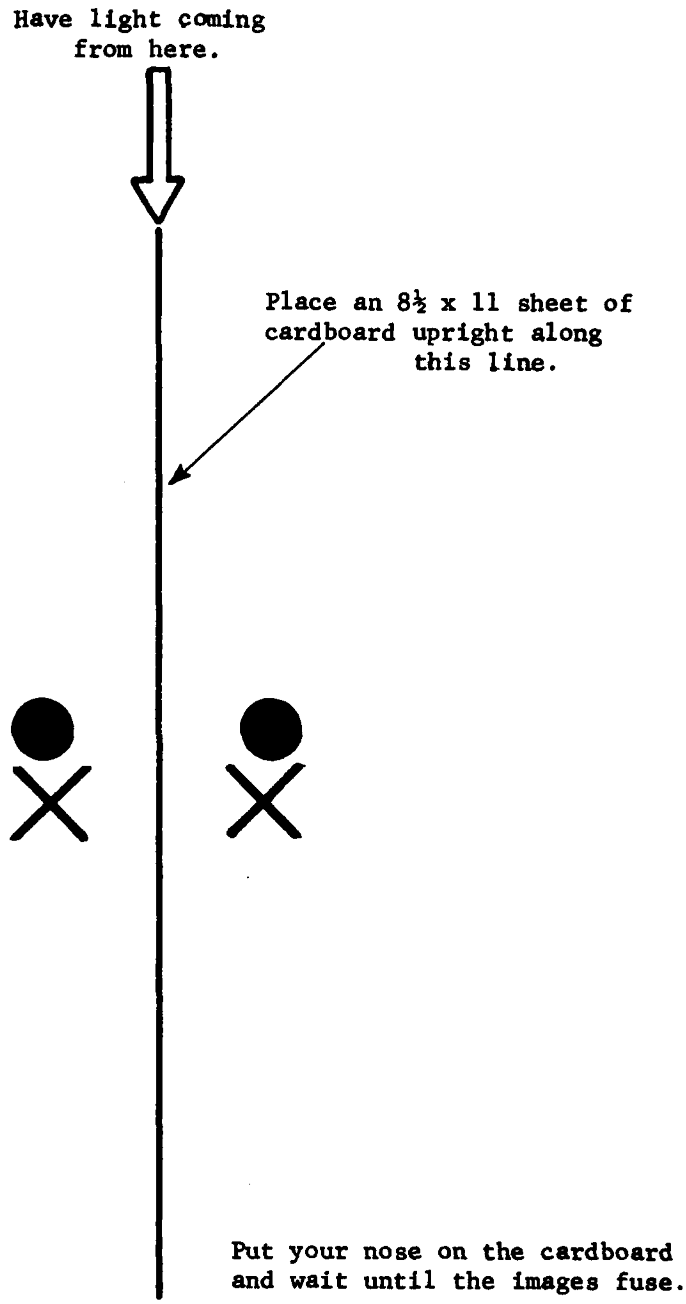

FIGURE 1. STEREO VIEWING DEMONSTRATION

kind of gadget to help him. A fixed distance plexiglas box to hold the camera was provided. Versatility and the area of photographic coverage had to be sacrificed, but the advantages are that with a fixed distance from the hull the focus of the camera can be preset ahead of time and the focus will always be exact for a sharp picture. The aperture, or f-stop, is also fixed beforehand and is always correct as long as the same electronic flash is used at the same distance. In a way, this turns the Nikonos* camera into an Instamatic where it is only required to position the camera and squeeze the shutter release.

By placing a plexiglas box between the camera and the hull and filling the box up with clear water, the problem of underwater visibility can be virtually eliminated because the camera is shooting through clear water at all times. So, in an effort to produce three dimensional photographs from which engineering measurements from hull inspections could be made the problems of focus, lighting, and visibility were solved serendipitously at a small expense of versatility and the image area covered.

HARDWARE FOR UNDERWATER STEREO PICTURES

The elements of the stereo camera apparatus are:

- Nikonos camera
- 3:1 close-up tube
- Electronic "strobe" light
- Clear water box

Figure 2 shows the elements of the stereo camera apparatus separately. The rest of this section describes the design of the clear water box.

STANDOFF DISTANCE

The Nikonos 3:1 close-up tube comes with a set distance wire frame with which the photographer is supposed to frame his subject. This frame is necessary due to the relatively short depth-of-field experienced in close-up photography. The frame was used in the construction of the plexiglas box to determine the proper distance of the camera from the

*A self-contained underwater 35 mm camera.

(Text Continued on Page 6)

FIGURE 2. STEREO UNDERWATER CAMARA APPARATUS

hull. The dimension of the clear water box from the hull to the camera lens is essentially the same as the distance provided by the wire frame that comes with the 3:1 close-up tube. The front plexiglas face of the clear water box is actually recessed ½ in. by four steel pins which serve as legs at the corners of the clear water box to provide for small marine growth, such as barnacles. These pins hold the front face of the box off of the hull. The camera is mounted behind the clear water box so that the camera lens is in contact with the rear plexiglas face of the box. With the camera set at its shortest focus, 2.75 feet (83.8 cm), and the 3:1 close-up tube inserted between the camera body and the camera lens, the distance from the front of the lens to the subject; i.e., the ship's hull, is 6 7/8 inches (17.5 cm). This is the only critical dimension of the clear water box. The top-to-bottom (short dimension of 35 mm film) and side-to-side (long dimension film) dimensions need only be large enough to cover the field of view of the camera in both the left and right positions. In one of the first models of the clear water box, the dimensions of the front and rear plexiglas faces were 4¼ inches (10.8 cm) from top-to-bottom and 6½ inches (16.5 cm) side-to-side.

CONSTRUCTION MATERIAL FOR THE CLEAR WATER BOX

The front and rear faces of the clear-water box are made of 3/8 inch plexiglas. This material is particularly suitable for use underwater because it is transparent, has a reasonably strong impact strength, and scratches in the plexiglas disappear when the box is underwater. Also the top face of the camera box is clear 3/8 inch plexiglas to allow the electronic flash to project through the box onto the area of the ship's hull being photographed. The two sides and the bottom of the clear water box are formed from a single piece of 1/8 inch aluminum plate.

A parallel linkage between the camera and the frame of the box allows the camera to slide laterally from left to right, in order to take two pictures from different perspective points. In the top plexiglas plate of the clear-water box there are two threaded holes with sealing bolts (Figure 3). These holes are used to fill and drain the plexiglas box of clear water. On the front surface of the clear-water box on the left hand side, as veiwed from behind, several color reference dots may be placed in a small piece of plexiglas to appear on the left border of the left photograph; these color dots allow the color photograph to be compared with known colors. This is particularly important when, as in hull scrubbing operations, the color of the hull's antifouling paint is used to determine the degree to which the cleaning has been a success. Also a small elevation scale in the form of a double staircase with steps separated by 1/16 inch may be placed on the front face. This elevation scale appears in both photographs and, when viewed stereoscopically, can be used to visually estimate the height of fouling or the depth of corrosion pits. finally, around the

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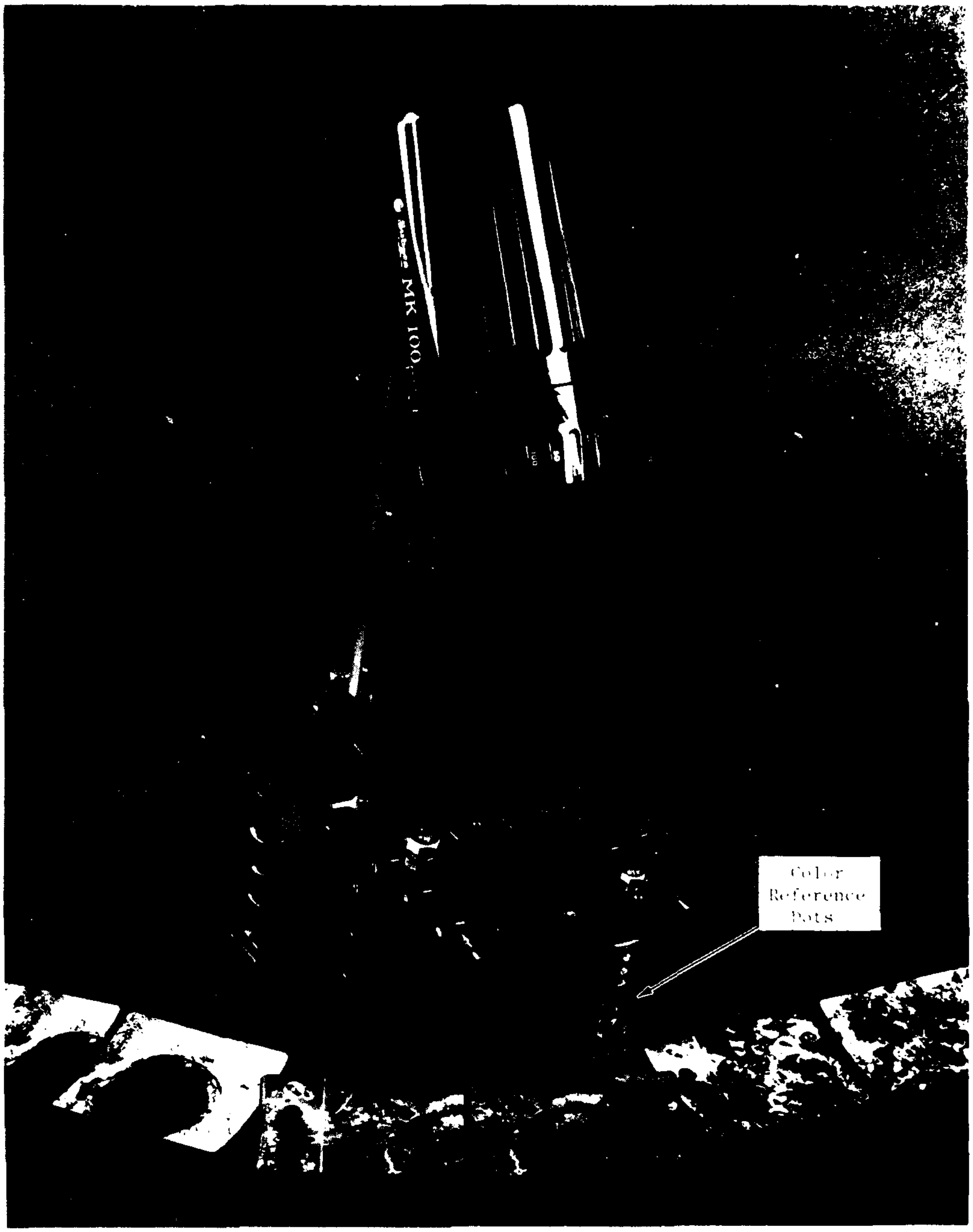

FIGURE 3. ASSEMBLED CAMERA APPARATUS

front face of the clear water box there is a rubber skirt which extends out as far as the stand-off pins and keeps the diver's air bubbles from spreading against the hull into the field of view of the camera.

Detailed engineering drawings can be requested from John Mittleman, Code 715, Naval Coastal Systems Center, Panama City, Florida, 32407.

VIEWING THREE DIMENSIONAL PHOTOGRAPHY

Once the ship's hull has been photographed with the stereo camera apparatus and prints are returned from the processor there is the problem of viewing the left photograph with the left eye and the right photograph with the right eye. This can be accomplished in several ways, depending on the size of the prints. If 8 x 10 in. prints are to be viewed a mirror stereoscope can be used (Figure 4). This device consists of a set of lenses, prisms, and mirrors which allow the large format pictures to be viewed stereoscopically. If 4 x 5 in. or smaller photographs are used, a pocket stereoscope (Figure 5) can be used. This simple device consists of two lenses and legs to hold them at the proper distance from the photographs. The cost of the mirror stereoscope, which is particularly suitable for viewing the large prints and taking engineering measurements of corrosion, pit depth, or fouling size, generally sells for about $200. The pocket stereoscope, which is much more suitable for a qualitative analysis of the ship's hull condition, is extremely portable and sells for under $20. many people who work in air photo interpretation have developed their eye muscles to the point where they can voluntarily look at one photograph with one eye and the other photograph with the other eye in a way similar to the exercise that went with Figure 1. In order to do this the eyes are "walled" slightly while the focus of each eyeball is maintained at close range. This technique is particularly suitable for small format photographs. If larger format photographs are to be viewed without the aid of a stereoscope it often helps to place the left photograph on the right side and the right photograph on the left side and view the two large format prints cross-eyed while maintaining the eyeball's focus at the proper range. There is no cost associated with either of these latter two options, but it takes a few hours to train your eyes to separate the pointing and focusing functions.

MEASURING THE RESULTS

If the reader should decide that it is not necessary to measure elevations in great detail this section can be ignored. After all, the

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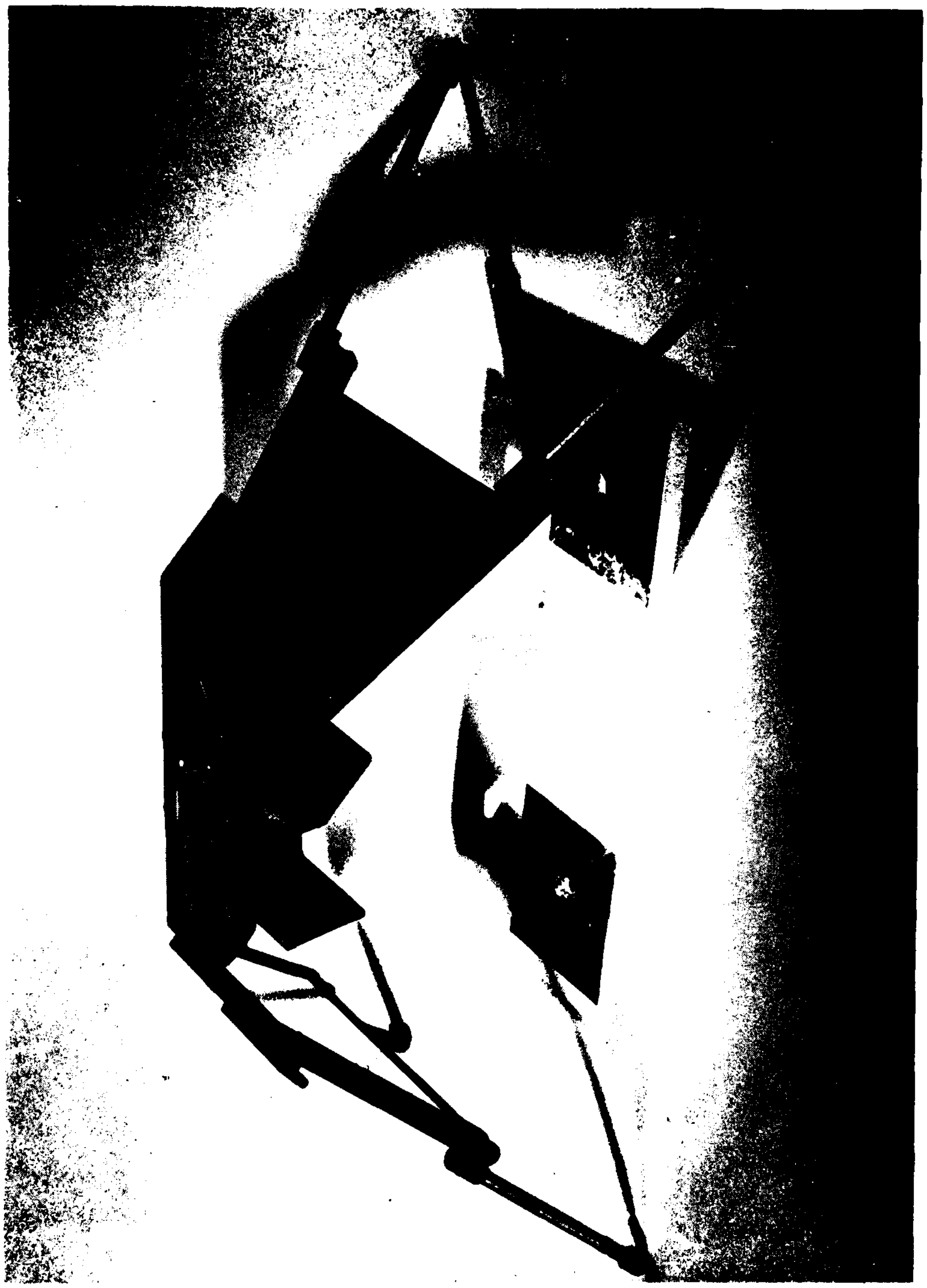

FIGURE 4. MIRROR STEREOSCOPE

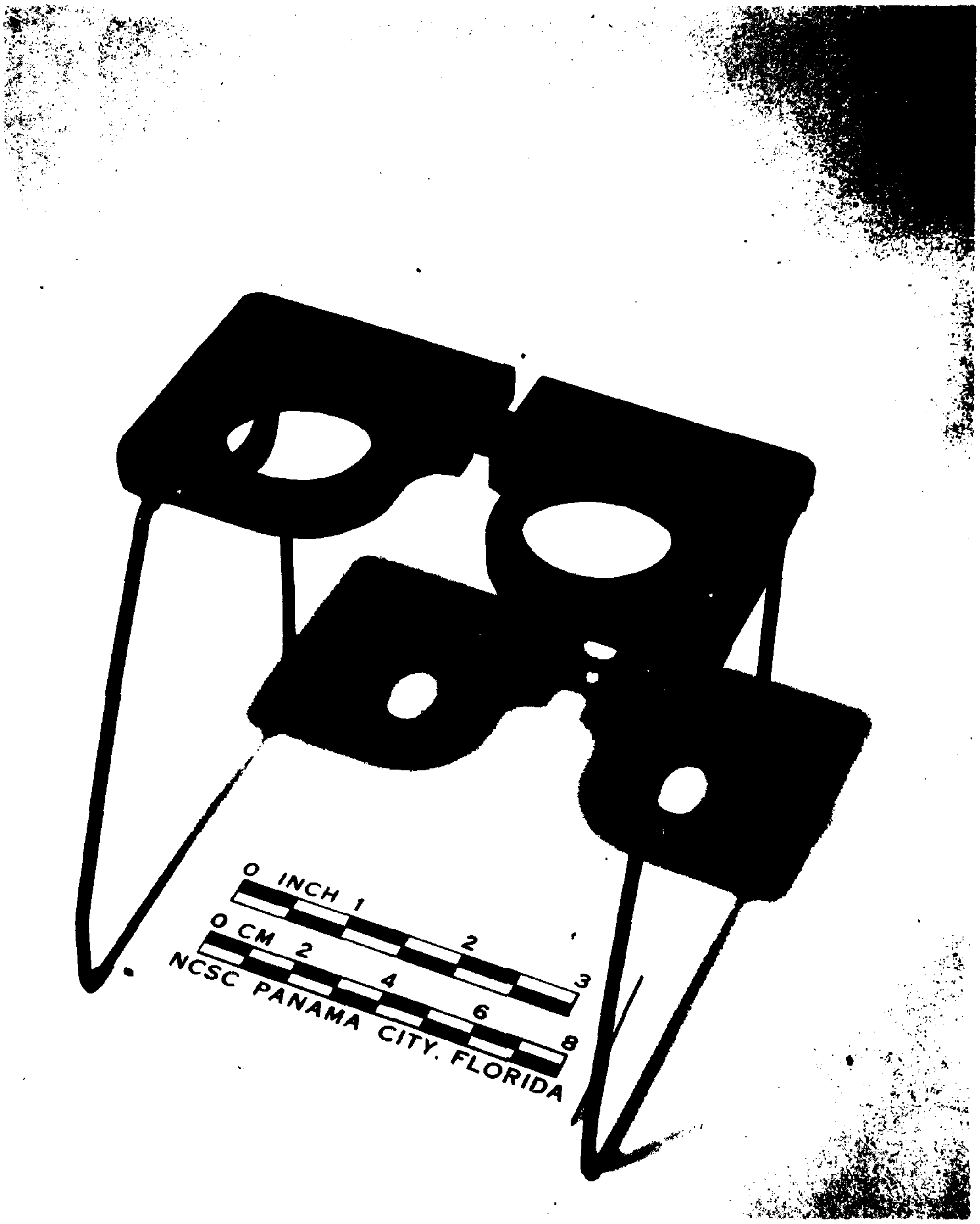

FIGURE 5. POCKET STEREOSCOPE

front face of the clear water box can have a little staircase for comparing heights, or depths, and in most cases, that ought to be good enough. Similarly, plan dimensions can be measured closely enough by comparing the color dot size (1/4 in. diameter) to the pit or subject of interest. But, for those jobs where a little more precision is required, the next few subsections may be useful. Even so, the Nikinos camera is not sufficiently distortion free to justify really elaborate mathematics; so just enough is given to allow the engineer reasonably good calculations.

BASIC MATHEMATICS

A sketch of the basic optical setup is shown in Figure 6, and the symbols used in the equations are defined pictorally. We want some quantity that measures the barnacle's height (h). Two points on the barnacle have been chosen, and the places where their images appear on the film are noted. By looking at similar traingles like the one shown in Figure 7 we can write

$$\frac{i}{H_1} = \frac{d_{11}}{D_{11}}$$

and similarly

$$\frac{i}{H_1} = \frac{d_{21}}{D_{21}}, \ \frac{i}{H_2} = \frac{d_{12}}{D_{12}} \text{ and } \frac{i}{H_2} = \frac{d_{22}}{D_{22}} \ .$$

Solving for each d_{ij} and forming the first differences, which are, physically, the spacings between images, we get

$$d_1 = d_{12} - d_{11} = i\left(\frac{D_{12}}{H_2} - \frac{D_{11}}{H_1}\right)$$

and

$$d_2 = d_{21} - d_{22} = i\left(\frac{D_{21}}{H_1} - \frac{D_{22}}{H_2}\right) \ .$$

Now, forming the second difference gets us close, since the camera spacing (D_T) is equal to both ($D_{11} + D_{21}$) and ($D_{12} + D_{22}$)

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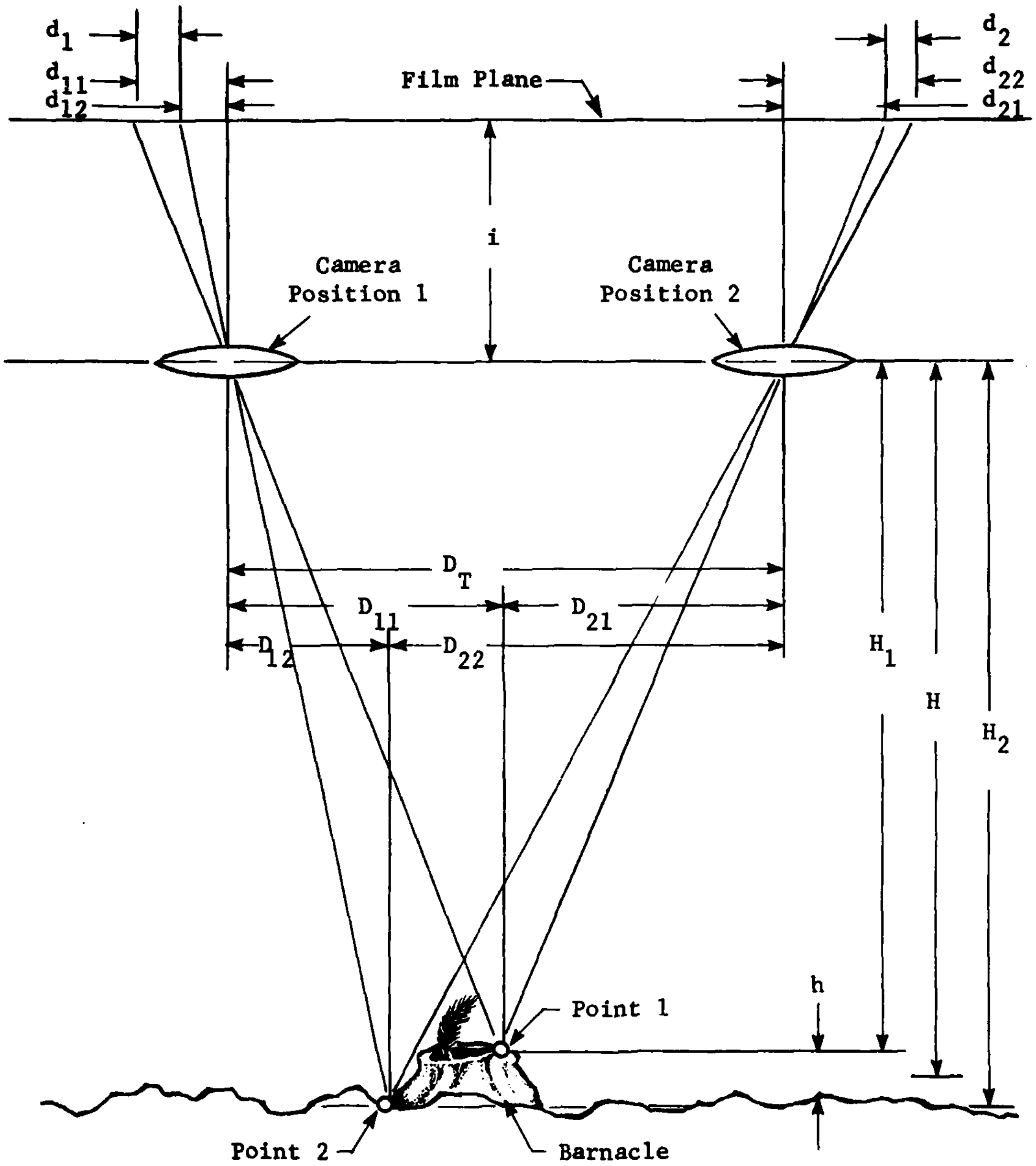

FIGURE 6. OPTICAL STEREO ARRANGEMENT

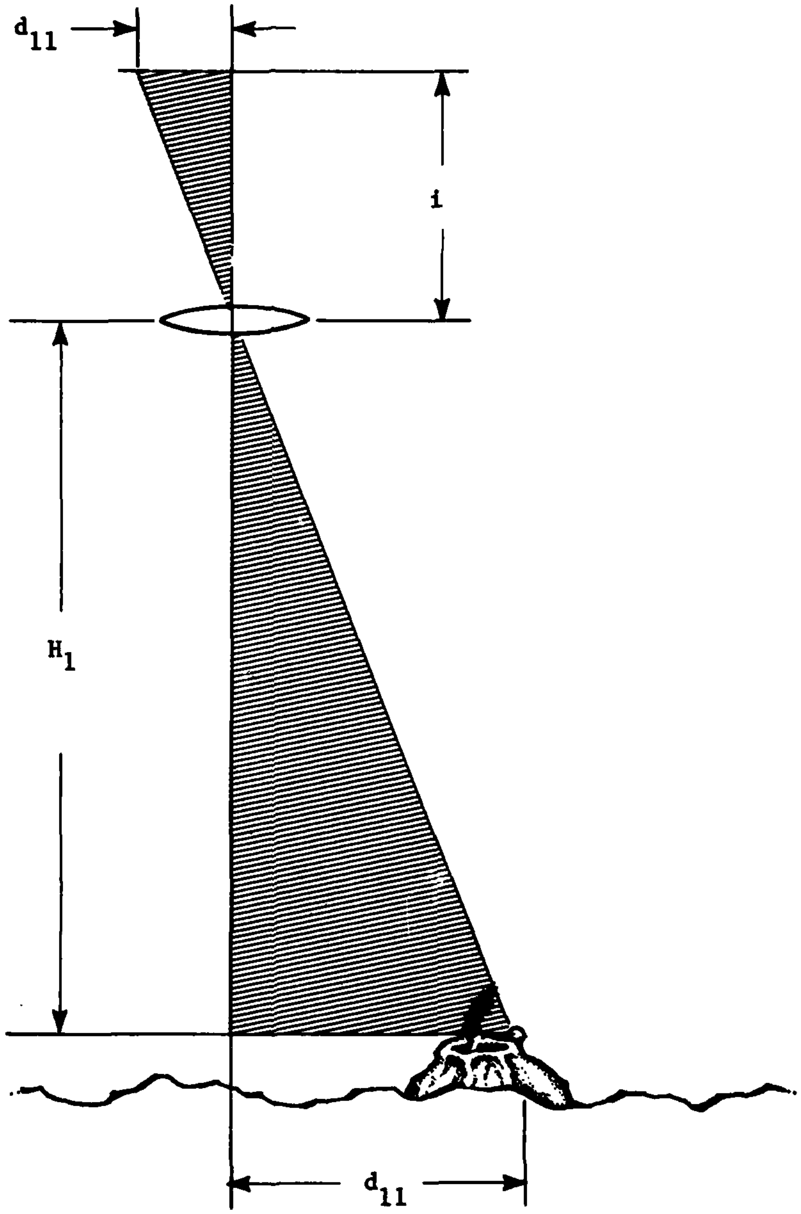

FIGURE 7. A SIMILAR OPTICAL TRIANGLE OF STEREO ARRANGEMENT

$$d_2 - d_1 = i\left(\frac{D_{21}}{H_1} - \frac{D_{22}}{H_2} - \frac{D_{12}}{H_2} + \frac{D_{11}}{H_1}\right)$$

$$= i\ D_T\left(\frac{1}{H_1} - \frac{1}{H_2}\right)$$

$$= i\ D_T\left(\frac{H_2 - H_1}{H_1 H_2}\right)$$

$$= \frac{i\ D_T\ h}{H_1 H_2} \quad .$$

Now it's time for the big approximation, where H_1H_2 is replaced with H^2. In our setup, H_1 may be about 6-5/8 in. and H_2 about 6-7/8 in. Let's take H to be somewhere in between; 6-3/4 in. Then

$$H_1H_2 = 6\text{-}5/8 \times 6\text{-}7/8 = 45.547$$

$$H^2 = 6\text{-}3/4 \times 6\text{-}3/4 = 45.463$$

The difference, 0.016 in., is about 0.03 percent of either figure. So, for all practical purposes,

$$d_2 - d_1 = \frac{i\ D_T\ h}{H^2} \quad .$$

Finally, we've found something that measures (h), since all the other parts of the equation are the same each time a pair of photos is shot. Unfortunately, it is impractical to measure the distance d_1 and d_2 because the two images may be in opposite corners of the photo, and it's only that part of the distance parallel to the camera motion that interests us. There is, however, a neat solution called parallax.

PARALLAX MEASUREMENTS

Go back to the second difference ($d_2 - d_1$). This was actually ($d_{21} - d_{22}$) - ($d_{12} - d_{11}$) and can be rearranged to give ($d_{21} + d_{11}$) - ($d_{22} + d_{12}$). If the two photographs are put on top of each other the image positions would lie as shown in Figure 8 (upper). Each of the quantities ($d_{21} + d_{11}$) and ($d_{22} + d_{12}$) can be measured directly since the images of point #1 on the barnacle are separated by a line which is

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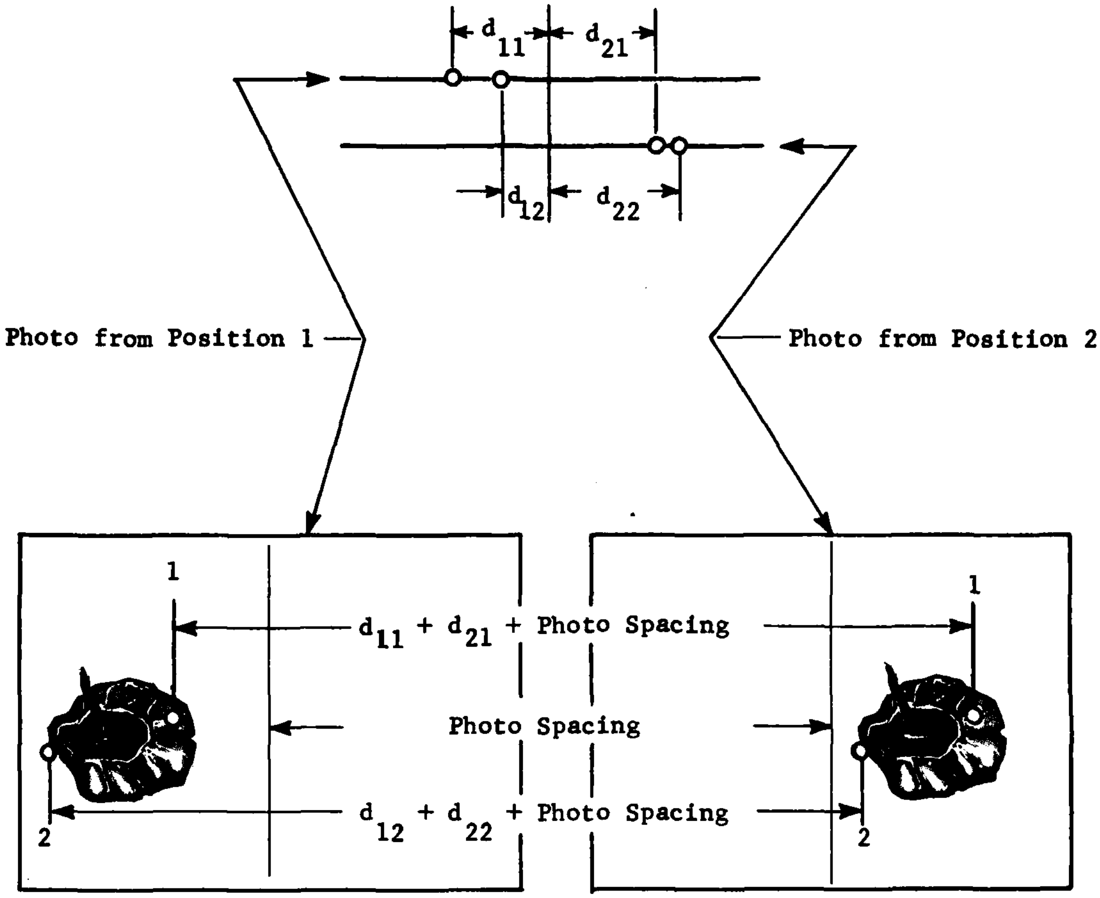

FIGURE 8. ILLUSTRATION OF PARALLAX

parallel to the camera motion line, as are the images of point #2 on the barnacle (Figure 8, lower). The difference between these two distances is called parallax. The instrument used to measure parallax is called a "parallax bar" and is nothing more than a long micrometer which measures parallax very accurately. Some parallax bars even have a pencil holder for drawing contours (Figure 9). Letting $(d_{21} + d_{11})$ equal p_1 and $(d_{22} + d_{12})$ equal p_2, then heights are found from the formula

$$h = \frac{(p_1 - p_2)H^2}{i\ D_T} \quad .$$

CALIBRATION

The first step in calibrating the stereo camera apparatus is to determine the distortion produced by the Nikonos. To do this, a reasonably flat subject with convenient location marks is photographed, and the apparent elevation of each mark is measured. For example, a sheet of graph paper can be sandwiched between plexiglas sheets as shown in Figure 10. When this is photographed and mapped, the apparent elevations of the graph paper lines will vary, and future maps can be corrected by this amount.

The second step in calibration is to measure the multiplier $(H^2/i\ D_t)$ which relates actual height to the parallax difference in the equation

$$h = (p_1 - p_2)\left(\frac{H^2}{i\ D_T}\right) \quad .$$

This is done by photographing objects of known elevation, measuring parallax difference, and figuring backwards to get $(H^2/i\ D_T)$. The actual number may vary from place to place on the photos, but this, too, can be recorded and applied as a correction on subsequent tests.

ALIGNING THE PHOTOGRAPHS

From the preceding on "Parallax Measurements," we know that height is related to parallax, and that parallax, because it is the difference between two measurements, can be measured regardless of the spacing between photos. However, if the photographs are not aligned properly then the spacing between them won't be the same at the top of the photos as it is at the bottom, and the net result will be an error in measurement (Figure 11A). This sort of error will make the top of a flat scene

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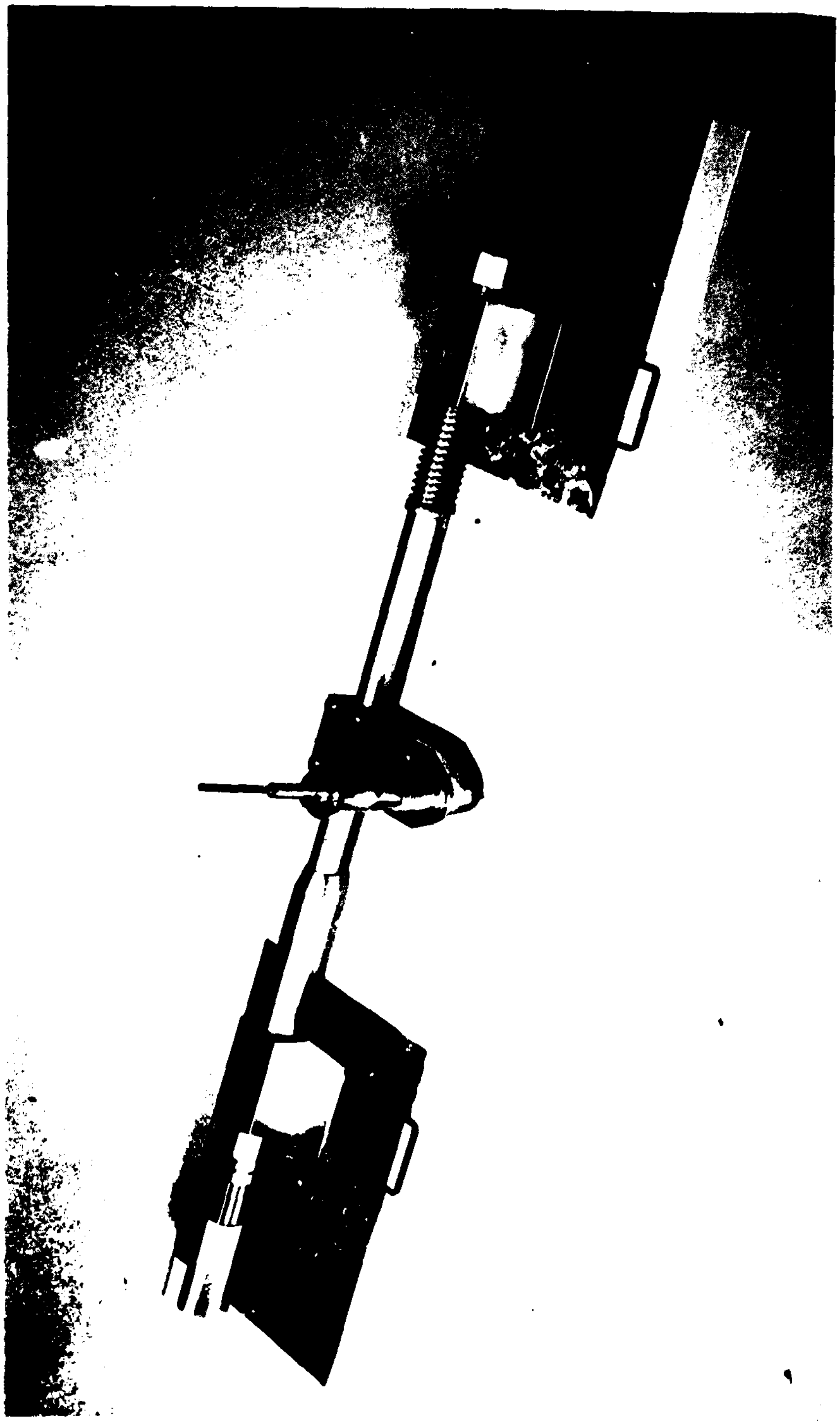


FIGURE 9. PARALLAX BAR

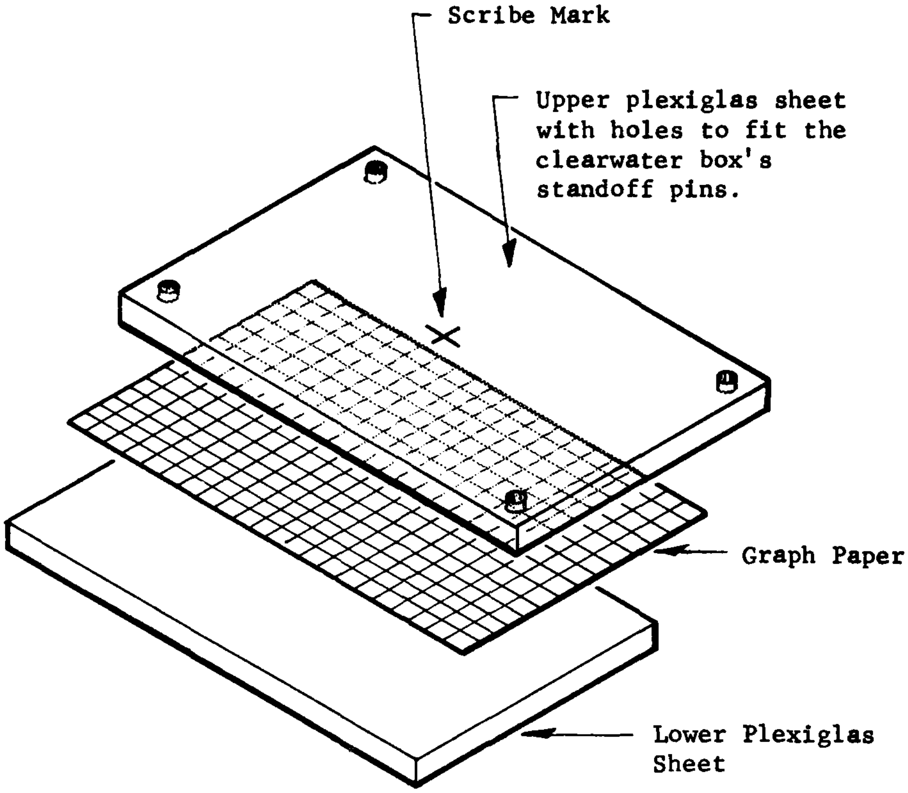
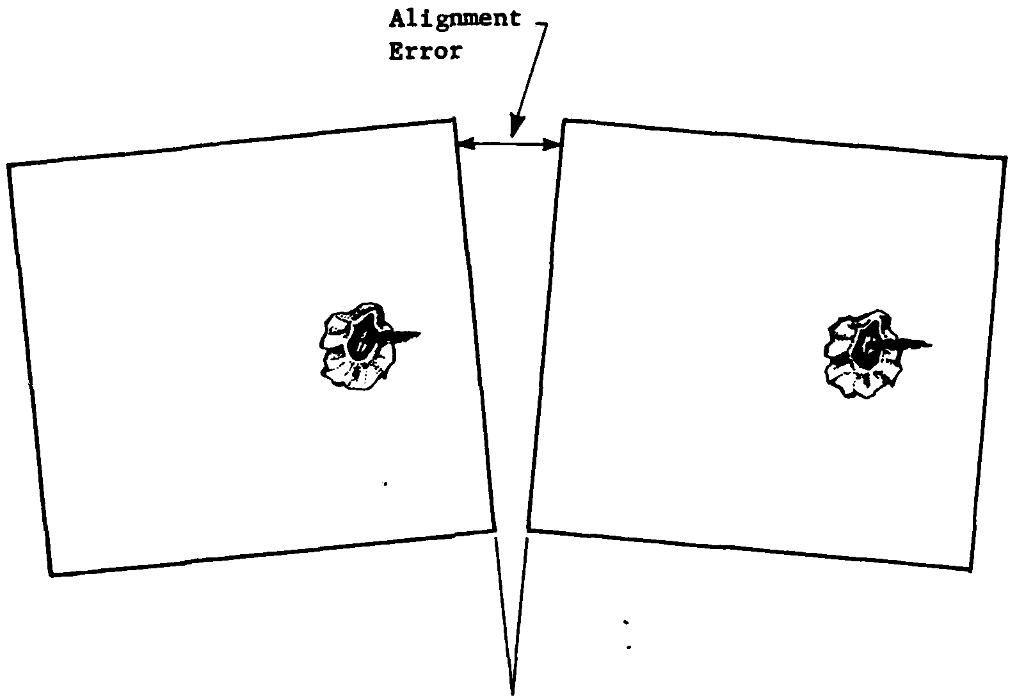
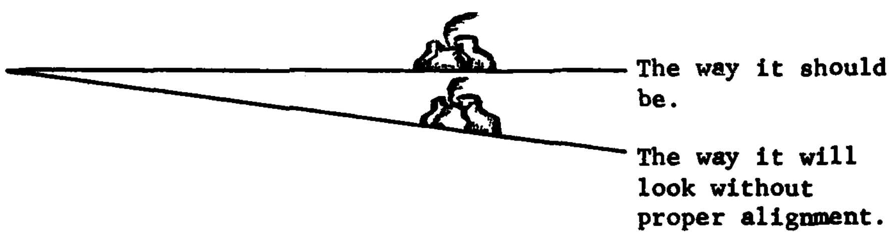


FIGURE 10. SETUP FOR DETERMINING DISTORTION IN THE CAMERA



a. Alignment Error



b. Appearance Error

FIGURE 11. ALIGNMENT ERROR IN PHOTOS

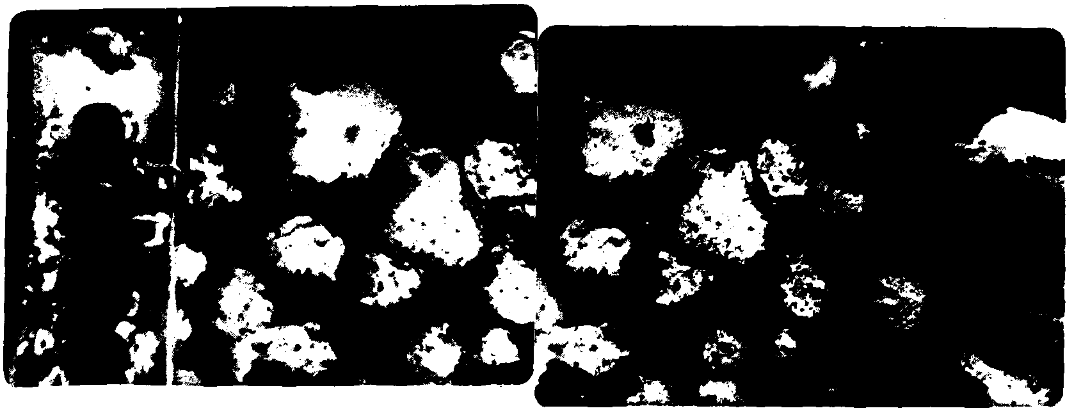
appear to slope away from or up toward the viewer (Figure 11B). To help avaoid this problem, in those cases where accurate measurements are desired, several small marks can be scribed on the outside of the front plexiglas surface. Then, after roughly aligning the photographs, the distances between corresponding pairs of marks are carefully measured and made to be the same for all pairs.

EXAMPLES OF STEREO SHIP HULL INSPECTION PHOTOGRAPHY

On the following pages there are several examples of close up underwater photography. These were originally 3 x 5 in. color prints which were aligned, mounted, and photo reduced to be compatible with the stereo viewer included with this report. Note that in each pair the area of stereo coverage is only the center; the outer 40 percent of each photo is not in stereo. Also, by measuring the size of the color reference dots shown along the left of the left photos, these reproductions are found to be approximately full scale. For critical work it would be appropriate to use color 8 x 10 in. prints instead of small black and whites. Even so, several interesting features can be seen on the black and white pairs.

PAINT FAILURE

This example shows a general failure of the outer paint layer, with relatively little disturbance of the underlying layer. There are, however, small blisters (1/16" - 1/8" diameter) visible in the undercoat. A weld bead runs diagonally across the upper right corner of the stereo area.

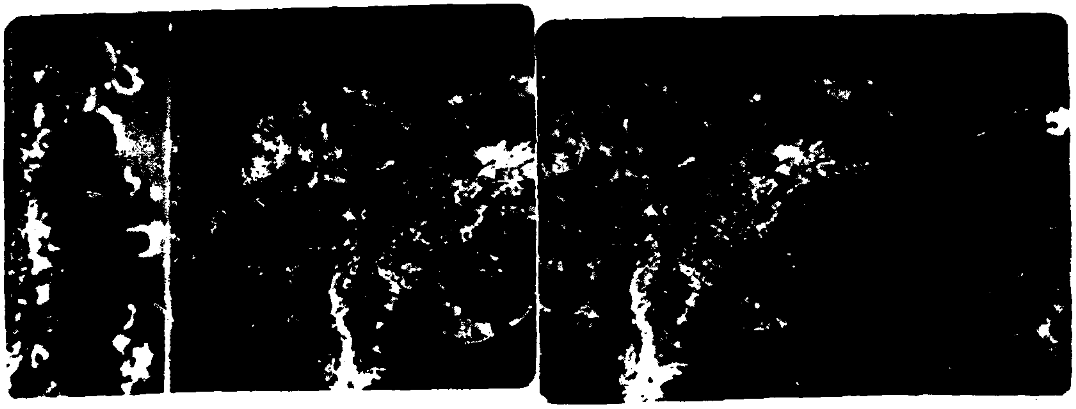


UNPOPPED PAINT BLISTER

In the center of the stereo area there is a paint blister, as yet unpopped. There is a heavy algae slime to the left of the blister, and vestiges of a tubeworm colony to the right. Also, a small stalk of brown algae can be seen about 1/2" right of the blister.

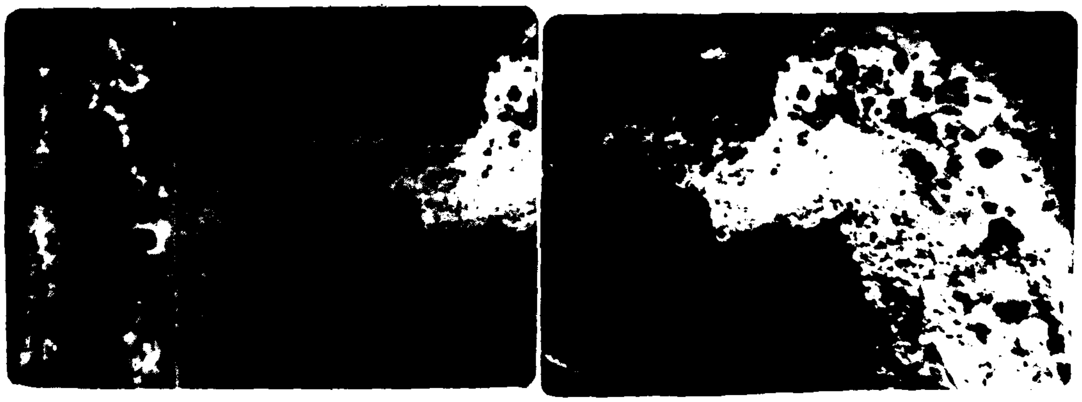
POPPED PAINT BLISTER, STEEL EXFOLIATION

A major paint blister in this picture has broken open, revealing an area of the hull plate where corrosion has lifted a layer of the steel. In the bottom right corner, two distinct layers of paint are visible.



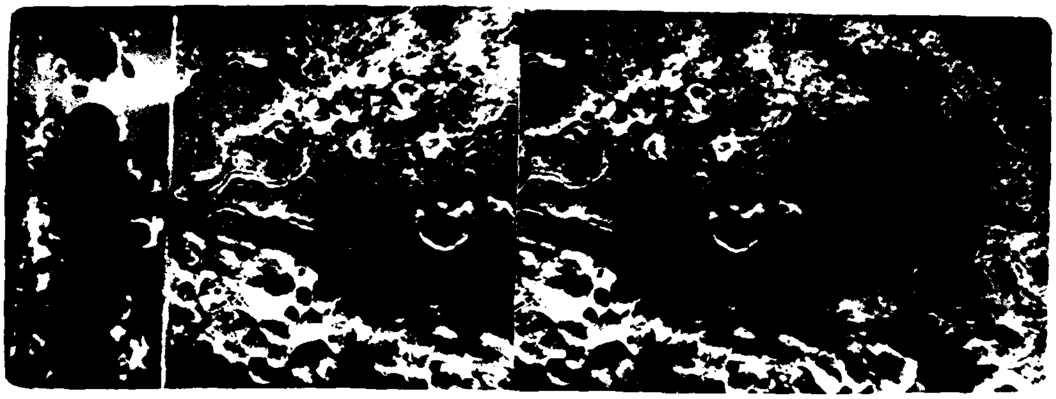
POPPED BLISTER

In this example a major paint blister has popped, but the underlying steel shows no major corrosion effects.



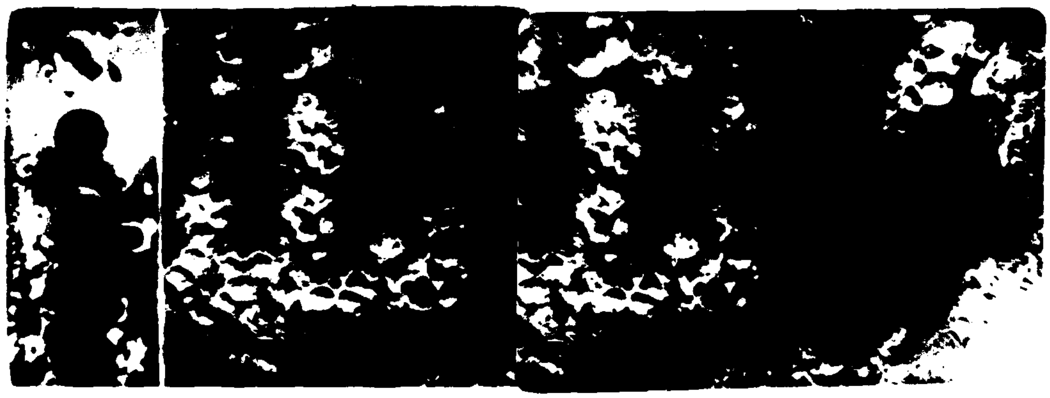
PAINT BLISTER AND CORROSION PRODUCTS

The upper three quarters of this picture shows a large paint blister, broken along the upper edge. Remnants of tubeworms and barnacles are visible on the blister. The lower quarter shows corrosion products which have formed on bare steel.



CORROSION PRODUCTS

A small section of lifted paint is visible along the lower edge of the stereo area. Above this, on the unprotected steel, is a formation of corrosion products. The very dark areas near the center of the stereo area are patches of rust discoloration.



TUBEWORMS AND ALGAE

A light community of tubeworms and algae are visible in this example, along with several small barnacles.

TUBEWORMS AND SLIPPER SHELLS

A few tubeworms and two slipper shells are seen in this example. The slipper shells are distinguishable from paint blisters by the roughness of their shells.

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748	Officer in Charge, Naval Surface Force, U.S. Pacific Fleet, Readiness Support Group, Mayport, FL 32228	(Copy 18)
749	Officer in Charge, Naval Surface Force Atlantic, Readiness Support Group, F.B.P.O. Norfolk, VA 23511	(Copy 19)
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106	Commanding Officer, Harbor Clearance Unit One, FPO San Francisco 96601	(Copy 21)
750	Commander, Service Group 2, FPO New York 09501	(Copy 22)
751	Commander Service Squadron 2, FPO New York 09501	(Copy 23)
752	Commander Service Squadron 4, FPO New York 09501	(Copy 24)
753	Commander Service Squadron 6, Box 35, FPO New York 09501	(Copy 25)
383	Commander Service Squadron 8, Naval Station, Norfolk, VA, 23511	(Copy 26)

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779 Commander Service Squadron 1, FPO San Francisco 96601 (Copy 55)
780 Commander Service Squadron 3, FPO San Francisco 96601 (Copy 56)
781 Commander Service Squadron 5, FPO San Francisco 96601 (Copy 57)
782 Commander, Submarine Squadron 2, FPO New York 09501 (Copy 58)
783 Commander, Submarine Squadron 4, FPO New York 09501 (Copy 59)
784 Commander, Submarine Squadron 6, FPO New York 09501 (Copy 60)
785 Commander, Submarine Squadron 10, FPO New York 09501 (Copy 61)
786 Commander, Submarine Squadron 14, FPO New York 09501 (Copy 62)
787 Commander, Submarine Squadron 16, FPO New York 09501 (Copy 63)
788 Commander, Submarine Squadron 18, FPO New York 09501 (Copy 64)
789 Commander, Submarine Squadron 1, FPO San Francisco 96601 (Copy 65)
790 Commander, Submarine Squadron 3, San Diego, CA 92132 (Copy 66)
791 Commander, Submarine Squadron 7, FPO San Francisco 96601 (Copy 67)
792 Commander, Submarine Squadron 15, FPO San Francisco 96601 (Copy 68)
309 Commander, Submarine Development Group 1, 139 Sylvester Rd., San Diego, CA 92106 (Copy 69)
793 Officer in Charge, Detachment Alameda, Submarine Development Group 1, Naval Air Station, Alameda CA 94501 (Copy 70)
794 Officer in Charge, Detachment Mare Island, Submarine Development Group 1, Mare Island Naval Shipyard, Vallejo, CA 94592 (Copy 71)
795 Commanding Officer, USS PIEDMONT (AD 17), FPO New York 09501 (Copy 72)
796 Commanding Officer, USS PRAIRIE (AD 15), FPO San Francisco 96601 (Copy 73)
797 Commanding Officer, USS PUGET SOUND (AD 38), FPO New York 09501 (Copy 74)
798 Commanding Officer, USS SHENADOAH (AD 26), FPO New York 09501 (Copy 75)
799 Commanding Officer, USS SIERRA (AD 18), FPO New York 09501 (Copy 76)
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801 Commanding Officer, USS BRYCE CANYON (AD 36), FPO San Francisco 96601 (Copy 78)
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803 Commanding Officer, USS SAMUEL GOMPERS (AD 37), FPO San Francisco 96601 (Copy 80)
804 Commanding Officer, USS VULCAN (AR 5), FPO New York 09501 (Copy 81)
805 Commanding Officer, USS AJAX (AR 6), FPO San Francisco 96601 (Copy 82)
806 Commanding Officer, USS HECTOR (AR 7), FPO San Francisco 96601 (Copy 83)
807 Commanding Officer, USS JASON (AR 8), FPO San Francisco 96601 (Copy 84)
808 Commanding Officer, USS HOIST (ARS 40), FPO New York 09501 (Copy 85)
809 Commanding Officer, USS OPPORTUNE (ARS 41), FPO New York 09501 (Copy 86)
810 Commanding Officer, USS PRESERVER (ARS 8), FPO New York 09501 (Copy 87)
811 Commanding Officer, USS RECOVERY (ARS 43), FPO New York 09501 (Copy 88)
812 Commanding Officer, USS BOLSTER (ARS 38), San Francisco 96601 (Copy 89)
813 Commanding Officer, USS CONSERVER (ARS 39) FPO San Francisco 96601 (Copy 90)
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815 Commanding Officer, USS CANOPUS (AS 34), FPO New York 09501 (Copy 92)

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819 Commanding Officer, USS HUNLEY (AS 31), FPO San Francisco 96601 (Copy 96)
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826 Commanding Officer, USS KITTIWAKE (ASR 13), FPO New York 09501 (Copy 103)
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828 Commanding Officer, USS PETRAL (ASR 14), FPO New York 09501 (Copy 105)
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830 Commanding Officer, USS FLORIKAN (ASR 9),
FPO San Francisco 96601 (Copy 107)
831 Commanding Officer, USS PIGEON (ASR 21), FPO San Francisco,
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834 Commanding Officer, USS SHAKORI (ATF 162), FPO New York 09501 (Copy 111)
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836 Commanding Officer, USS QUAPAW (ATF 110),
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837 Commanding Officer, USS TAKELMA (ATF 113),
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839 Commanding Officer, USS EDENTON (ATS 1), FPO New York 09501 (Copy 116)
840 Commanding Officer, USS BEAUFORT (ATS 2),
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843 Officer in Charge, Underwater Construction Team 2,
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844 Director, Hawaii Laboratory, Naval Ocean Systems Center,
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354 Commander, Annapolis Laboratory, David W. Taylor
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487 Commander, Annapolis Laboratory, David W. Taylor
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846 Officer in Charge, Newport Laboratory, Naval Underwater Systems Center, Newport, RI 02840 (Copy 126)
847 Officer in Charge, Civil Engineering Laboratory, Naval Construction Battalion Center, Port Hueneme, CA 93043 (Copy 127)
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853 Commanding Officer, Naval Submarine Base, Bremerton, WA 98315 (Copy 134)
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874 Commanding Officer, RHCU DET 813, Naval Reserve Center, Randolph St. at Lake Michigan, Chicago, IL 60601 (Copy 169)
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